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# The American Organist

SEPTEMBER, 1951

Vol. 34, No. 9 - 25¢ a copy, \$2.00 a year



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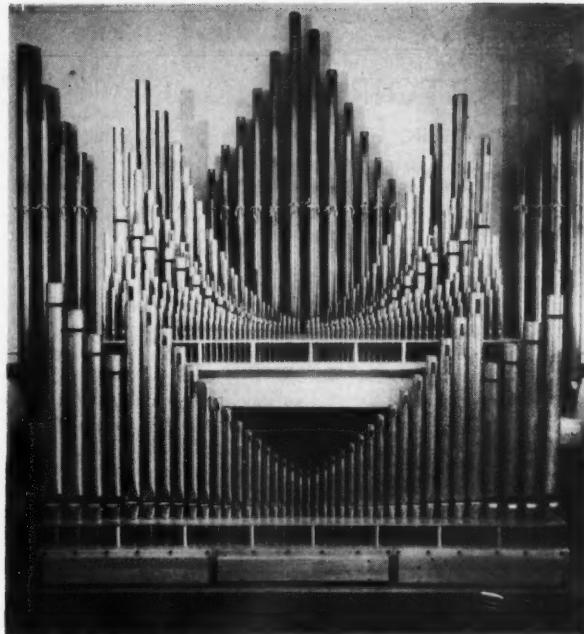
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## REPERTOIRE AND REVIEWS

### Music for Christmas Season

AOC—Dr. Leo Sowerby—"Christ Reborn," 61p, o, md, Gray \$1.00, 40-minutes, E.Borgers text, a cantata that should interest the minority having competent choirs and congregations accustomed to harsh-sounding chords and progressions; the organ accompaniment is a big step in the right direction—church music can never reach its best with piano accompaniments. This work is not too extravagant, not too wild, not too far removed from music as established by the practises of all great composers of past generations. Musically we'd rate it vastly superior to Dr. Sowerby's "Forsaken of Man"; it has more to say, doesn't depend so much on invention. If you're a top organist, by all means buy a copy for examination.

AC—Robert Elmore—"Let Christians all," G, 11p, me, J. Fischer & Bro. 25c, ancient text, truly attractive music, melodic, rhythmic, comparatively simple and direct, with involved handling only in the middle section and even then not losing too much of the simple Christmasy charm of the opening materials. This is a truly good one for all types of choirs.

A5C—Mathilde McKinney—"As dew in April," Em, 2p, me, J. Fischer & Bro. 15c, ancient text, and rather appealing music in spite of its mournful minor key; intended for unaccompanied singing and quite properly so. Fifth part is for soprano solo against hummed chorus. You can do a lot with this, but watch what the soloist does on that F-sharp at the end, or your congregation will remember how the soloist made a mistake; or play safe and change it to F-natural.

AC-Claude Means—"The Manger Dim," Gm, 7p, me, J. Fischer & Bro. 18c, text by Nadine Moore (know who that is?) from Gautier, a good anthem in the classic manner, with welcome unisons, much variety, and an accompaniment that should have been organ.

### General Service Music

A—Ronald K. Arnatt—"Blessed are the poor in spirit," F, o, md, Gray 20c, Bible text, music in 5-4 rhythm, harmonies stretched past the agreeable, and while music like this doesn't fit the text idea of humility, many organists will delight in it; examine it for yourself. It might be well for the organist to think more of his congregation and his service than of his personal likes & dislikes.

\*A—Bach-ar.Buszin—"Before Thy throne I now appear," G, 12p, d, Concordia 25c, an arrangement of an organ choral-prelude, with an interesting preface—if your congregation is interested in history & prefaces; also available is the original chorale harmonized by Bach, a straight 4-part anthem that's a beauty even if by no means Bach's best. Concordia 12c

\*A—Bach-ar.Buszin—"Jesus is my heart's delight," Bf, 3p, e, Concordia 16c, an excellent piece of church music that lends itself especially to antiphonal singing, or juniors in unison against adults; this sort of thing makes sense to a congregation and contributes to the service without violating any of the fundamentals of good sense.

A—Bach—"Jesu Joy of man's desiring," G, 7p, o, e, Concordia 18c, one of the grandest of Bach's creations, within reach of every choir; no churchman will ever hear this without being enriched in spirit.

A—Dr. T. Frederick H. Candlyn—"Hail gladdening Light," 12p, me, Gray 20c, for choir of men's voices against mixed chorus, an excellent anthem for the two choral groups, handled skilfully, effective all the way through; a great festival anthem.

A—G. Winston Cassler—"Jesus still lead on," "O bless the Lord my soul," "O send out Thy Light," three anthems on texts already available in a multitude of settings, all published separately by Gray, 16c, 18c, 18c respectively. First makes fine music in spite of distressing phrase monotony of the opening page, and the humming chorus of the middle section with the



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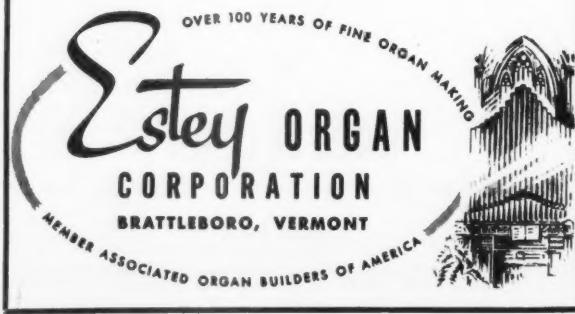
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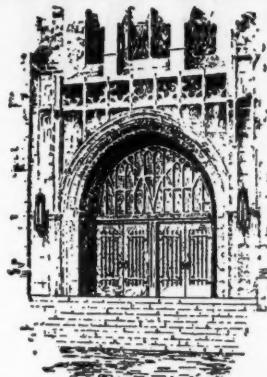
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text confined to the fifth part, a solo voice or unison; can humming be accepted in a religious service? "O bless" is contrapuntal, in minor key. "O send" is also contrapuntal and in minor key, but how does this type of music fit this type of prayer text?

A—W. Glen Darst—"Alleluia song of gladness," G, 7p, e, Gray 18c, ancient text and music that is the real stuff for any and every choir; much of it in unison; all beautifully handled by the Composer who never gave a second thought to trying to be different from all sane people; his only thought was to write down the spontaneous music that came into his heart when contemplating the text. It proves all over again that when you really have something to say in music and the technic of saying it, you have not the least need for note atrocities.

A—Dr. Eric DeLamarter—"Blessed are the pure in heart," F, 3p, e, J. Fischer & Bro. 15c, an excellent setting in the classic manner, music true to its text, for any and every choir.

A—Alison Demarest—"Ho everyone that thirsteth," A, 7p, me, Canyon 24c, another good anthem by a new composer and new publisher; this one again has something worth saying and Mr. Demarest knows how to say it without childish simplicity on the one extreme or insane raving on the other. Maybe there's a dangerous waltz potential in part of it, but then the Methodists won't at all approve of the text's suggestion to enjoy yourself with wine—however, blame that on the Bible, for there it is. A better than good anthem.

A—Alison Demarest—"The Lord is my strength," F, 6p, e, Canyon 24c, Bible text, and a fine anthem, setting its text appropriately, within reach of every choir. These things by Mr. Demarest are not tunes, they're music settings made to fit religious texts because Mr. Demarest was obviously interested in the texts individually, and music to match them came into his heart; his competent hand put that music down on paper and developed it with good writing-technic. And the final net result is an enhanced message any and every congregation will get to its own benefit. As Mr. Goldsworthy has said, choral ability is not geographical—to which we add, if the organist knows his job he can get just as good service-work in a back-woods village as we find in our largest cities.

A—William A. Goldsworthy—"Go tell thy son," Em, 5p, me, Witmark 18c, P. Harrower text, and you can pick your own occasion for using this one; it seems to be for the post-Christmas season, but neither Composer nor publisher gives the slightest hint, so T.A.O. won't either. Possibly it refers to Mary? If a reviewer could spend an hour on each anthem, life might be delightful. Here's atmospheric music of great beauty and poise; if you're a program-maker you'll find a place some Sunday where it will be superb.

A5—William J. Marsh—"Thou art near," Af, 7p, me, Gray 18c, O.W. Holmes text, a tuneful anthem without extravagances, opening with lengthy solo, closing with soloist against chorus; the kind of music everybody understands.

A—J. Thurston Noe—"Litany for the Service Men," Ef, 2p, e, Canyon 18c, sane but by no means commonplace or drab music setting a text that should be ready in every library for services dealing with the unfortunate men dragged from their peaceful pursuits and forced into war to kill and be killed, through no fault of their own—but possibly through the failure of the Christian church that after nineteen centuries of "preaching" has still lamentably failed to insure peace on earth and good will among men. Or is the Christian idea much too feeble to accomplish anything beyond talk? This anthem is grand for any and every memorial service during times of war.

A—Jean Pasquet—"Canticle of Consecration," Fm, 7p, me. Morris 20c. St. Francis of Assisi text, an anthem of good quality both in the ideas upon which it was founded and the technic of handling those ideas, for good choirs. But inspect the text first, to be sure you're willing to use it in an age that is already being strangled by its own pacifism—we need war against evil, not peace for evil.

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### Organ Music

Ernest Bloch—Four Wedding Marches, 16p, me, Schirmer \$1.50, music created to fit what a composer wants, regardless of what the bride is likely to say about it. One of them has musical ideas in it, the other three are largely manufactured.

L. Boellmann—Suite Gothique, 21p, me, 4 mvts, with organ registration suggestions by Dr. T. Tertius Noble and Hammond electrotone trigger-settings by Mr. Cronham, J. Fischer & Bro. \$1.50, music that is the real thing, so genuine that it can't be spoiled by anybody but the player himself or herself. Menuet Gothique is a delightful concert diversion to make everybody want to come back again for another organ recital some day; Priere a Notre-Dame is as lovely as any melody piece can be, a superb service prelude for your congregation, or heart-warming tune for your recital audience; and Toccata will astound the natives with your fluent technic. This Suite is one of the most practical in organ repertoire, but don't let the organ become a box of whistles when you're working out your registrations; the modern organ, unlike its great grandfathers, is vastly more than foundation & flutes. Here's music for you if you ever have a change of heart and feel kindly toward your public.

G. De Becker—Concerto da Chiesa, Em, 6p, me, a set of church pieces of high quality for the best of services, with only the final movement offering any difficulties; its composer is the Rev. Fr. Gerald De Becker, of the Seminaire des Missions, Zandhoven, Belgium, which explains the lofty nature of this church suite; it can be obtained from Missieseminarie, Seminaire des Missions, Zandhoven, Belgium. Excellent for any fine service, or for the church recital as distinguished from a recital given for entertainment purposes.

Jerzy Fitelberg—Suite, 3 mvts, 28p, d, Witmark \$2.50, with a preface explaining the composer and his prize-winning Suite's background. From all the evidences, Mr. Fitelberg had a bitter hatred for the organ world and decided to contribute his share to its doom; play this music, loud and often, and Mr. Fitelberg's hopes will be realized. Then find out who the judges were that foisted this thing off on the Witmark house, and take them out and shoot them.

Mendelssohn—Four slow Movements from the Sonatas, Gray 75c, good solid church music of the kind to make a church service mean a lot more to the congregation.

Gardner Read—Suite, 4 mvts, 27p, d, Witmark \$2.50, with a preface about Mr. Read and his works, plus the reminder that this too is a prize-winning suite. Mr. Read, unlike Mr. Fitelberg, does know something about the organ, and he does possess a skilful hand in putting notes on paper. That his notes do not mean anything is an incomparable loss to the world of music, for if Mr. Read had something to say he'd be a great master in saying it. Any reader who expects a reviewer to withhold his comments until he has either learned to play such a work, or induced some other organist to learn it and play it for him, is such an innocent dope that he'll undoubtedly vote for Harry Truman again. If only we knew how to persuade Mr. Read to stop his sympathies with lunatics and resume writing for cultured people, what a lot of fine music he'd create. He certainly refused to do it in this Suite.

#### FOR CHRISTMAS

Bennett Andrews—Joyous Changes on Three Carols, 3 mvts, 7p, me, J. Fischer & Bro. 75c. This I do not understand; for organ? How is the organ effectively used here? For tower bells? Possibly, if you change the notes a bit.

#### FOR A FUNERAL

Russell H. Miles—Funeral Service Music, 11p, me, J. Fischer & Bro. \$1.00, and you can classify this as you like, for Mr. Miles has merely borrowed the music of Bach, Franck,

and Handel, and put enough of it together with welded joints "to provide a quiet uninterrupted program of organ music as a prelude to a church funeral service." Incidentally if there were alive today any composers capable of writing such beauty as Franck did on page 5 here, our modern atrocities would never have been perpetrated on American publishers and audiences. Change the title and use this delightful music for normal quiet services; it's much too good to be relegated to the once-a-year funeral the average organist can expect to play.

#### FOR SELF-IMPROVEMENT

Barton Bachmann—Twelve Short Melodious Organ Studies for Left Hand and Pedals, 14p, J. Fischer & Bro. \$1.25, and I'd like to begin by taking a lusty crack at thoughtless composers who say such stupid things as that the registration suggested in the score may be varied to suit the resources of the instrument; who in all creation could be so stupid as to be



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lieve for a moment these registrations—by anyone, in any composition—should not be varied whenever and just as widely as each individual player himself sees fit to do? So with that spasm over, let's say the most difficult problem for any pianist undertaking to play the organ is to gain freedom for his left hand, for just as sure as he's alive, his left hand will continue its urge to follow the feet in playing the bass. The studies begin with simple materials and then press forward so gently that the set must be intended only for beginners.

## Some Music Reviews

By Dr. ROLAND DIGGLE

*Who says what he thinks without apologies*

Bennett Andrews—*Joyous Changes on Three Carols*, 7p, J. Fischer & Bro. 75c, three delightful little pieces for the Christmas season which may be played separately or as a suite. Quite easy and demanding only three or four stops to do them justice. If you are looking for some refreshing music for Christmas, by all means see this little suite.

Boellmann-ed. Noble—*Suite Gothique*, 22p, J. Fischer & Bro. \$1.50, a first-rate edition of this old war-horse that is a joy to play from. It would be interesting to know how many copies of this work have been sold since it was first published in 1895. I have an idea it would top every organ number published; certainly no suite has attained such popularity or kept it for so long.

Lee H. Bristol—*Variations on Old Hundredth*, 10p, J. Fischer & Bro. \$1.25, composed for the 400th anniversary of the printing of the Geneva Psalter, well written, interesting, deserves wide use as a service piece, not too difficult for the average organist. The nine variations are well contrasted in rhythm, registration, and dynamics. Such pieces as this go a long way toward making friends for the organ. I do not care if you like playing variations or not, I do know the average listener enjoys hearing a tune he knows, played in this way, and he feels quite a boy when he recognizes the tune. Give the boys a break, Fellers.

Bernard Johnson—*Sonata di Camera*, 23p, Paxton \$1.50. This work deserves the attention of some of our recitalists, for it is a good example of English organ music. The first movement in sonata form is perhaps a little on the long side but the charming Intermezzo and Finale are just right. Intermezzo, a delightful piece of writing, makes an ideal service prelude, while the joyful last movement makes a first-rate postlude. I have used these two movements in recital and they seem to have been well liked by the average listener. How many organists know this Composer's fine *In Memoriam Overture*? Despite its Tchaikovsky-like style it comes off wonderfully well on a large organ.

Russell H. Miles—*Funeral Service Music*, 12p, J. Fischer & Bro. \$1.00, fifteen minutes of quite devotional music selected from Bach, Handel, and Franck, woven into an uninterrupted program suitable for funeral. For the love of Mike, do not let the word *Funeral* stand in the way of using this music as a service prelude. There is nothing funereal about it, aside from the Bach *Come Sweet Death* which is often used as a recital number. A most practical work, easy, and may be played on a small instrument. Every organist should have a copy in his library.

Ambrose Porter—*Theme-Variations-Finale*, 10p, Cramer-Schuberth \$1.50. The Composer, organist of Lichfield Cathedral, England, is known here for the splendid Fugue which Novello published some years ago and which was played a great deal at that time. This new work is more popular in style, and while not difficult, needs a fairly large instrument to do it justice. The fine theme is used to excellent advantage. The work is well contrasted in rhythm and dynamics. I am sure you will enjoy playing it.

### RECITALS—ONE GOOD EXAMPLE

By Dr. Roland Diggle who has always done his own thinking

For the second time in some thirty-five years here in Los Angeles I have seen hundreds of people turned away from an organ recital. The first time was some thirty years ago when Clarence Eddy played in Angelus Temple; the second time was in June 1951 when Alexander Schreiner gave the opening recital on the Moller in the beautiful new Westwood Community Methodist.

Why is it that out of the scores of organists that have played here, only these two were an outstanding success as far as the general public was concerned? The simple reason is they were there to give the public an opportunity to hear organ music it could enjoy. It is as simple as that. Why in heaven's name recitalists insist on making an exhibit of themselves by playing the most difficult and ugly music they can lay their hands on, the devil only knows. Can you imagine some of our long-haired recitalists playing the *Song of India* or Bach's *When Thou Art Near*? Mr. Schreiner did it and if you say he lowered his art or standing by doing so, the thousands or more people who heard him will say you are nuts.

We had a number of recitals here in June, played for organists and from all accounts done to perfection. I did not attend; I refuse to waste my time listening to pre-Bach and ugly modern in recitals where the American composer is the forgotten man. I talked to a dozen or more who did hear the recitals and it was like pulling teeth to get a good word for the music played. Most of the listeners—and remember they were organists—were bored to death before the programs were half over.

The bad right now are the Hindemith Sonatas. Every little recitalist is taking a stab at them. They are one more nail in the organ recital coffin. My hat is off to Mr. Schreiner. May a kind Providence give him a hundred concerts next season; it might stave off the rigor mortis that is creeping over the organ world.

In connection with this, a vote of thanks is extended to J. Fischer & Bro. for refusing to publish a recent prize work, for had it been in print, there is a certain clique who would have played it regardless of the effects on their listeners.

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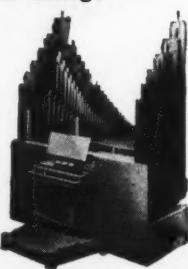
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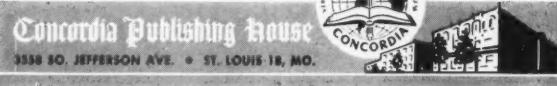
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## EXPLANATION OF ALL T.A.O. ABBREVIATIONS

### • MUSIC REVIEWS

**Before Composer:**  
 \*—Arrangement.  
 A—Anthem (for church).  
 C—Chorus (secular).  
 O—Oratorio-cantata-opera form.  
 M—Men's voices.  
 W—Women's voices.  
 J—Junior choir.  
 3—Three-part, etc.  
 4—Partly 4-part plus, etc.  
 Mixed voices and straight 4-part if not otherwise indicated.

**Additional Cap-letters, next after above, refer to:**  
 A—Ascension. N—New Year.  
 C—Christmas. P—Palm Sunday.  
 E—Easter. S—Special.  
 G—Good Friday. T—Thanksgiving.  
 L—Lent.

**After Title:**  
 c. q. qc. qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.  
 s.a.t.b.i.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated.)  
 o.u.—Organ accompaniment, or un-accompanied.  
 e.d.m.v.—Easy, difficult, moderately, very.  
 3p.—3 pages, etc.  
 3p.—3-part writing, etc.  
 Aflat. Bm. Cs—A-flat, B-minor, C-sharp.

### • INDEX OF ORGANS

a—Article.  
 b—Building photo.  
 c—Console photo.  
 d—Digest or detail of stoplist.  
 h—History of old organ.  
 m—Mechanism, pipework, or detail photo.  
 p—Photo of case or auditorium.  
 s—Stoplist.

### • INDEX OF PERSONALS

a—Article. m—Marriage.  
 b—Biography. n—Nativity.  
 c—Critique. o—Obituary.  
 h—Honors. p—Position change.  
 r—Review or detail of composition.  
 s—Special series of programs.  
 t—Tour of recitalist.  
 \*Photograph.

### • PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

**Recitals:** \*Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "recitalist" preceded that work; if used at the beginning of any line it marks the beginning of another program.  
**Services:** \*Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.  
 \*\*Evening service or muscale.

### Obvious Abbreviations:

a—Alto solo. q—Quartet.  
 b—Bass solo. r—Response.  
 c—Chorus. s—Soprano.  
 d—Duet. t—Tenor.  
 h—Harp. u—Unaccompanied.  
 j—Junior choir. v—Violin.  
 m—Men's voices. w—Women's  
 off—Offertory. voices.  
 o—Organ. 3p—3 pages etc.  
 p—Piano. 3p—3-part, etc.  
 Hyphenating denotes duets, etc.

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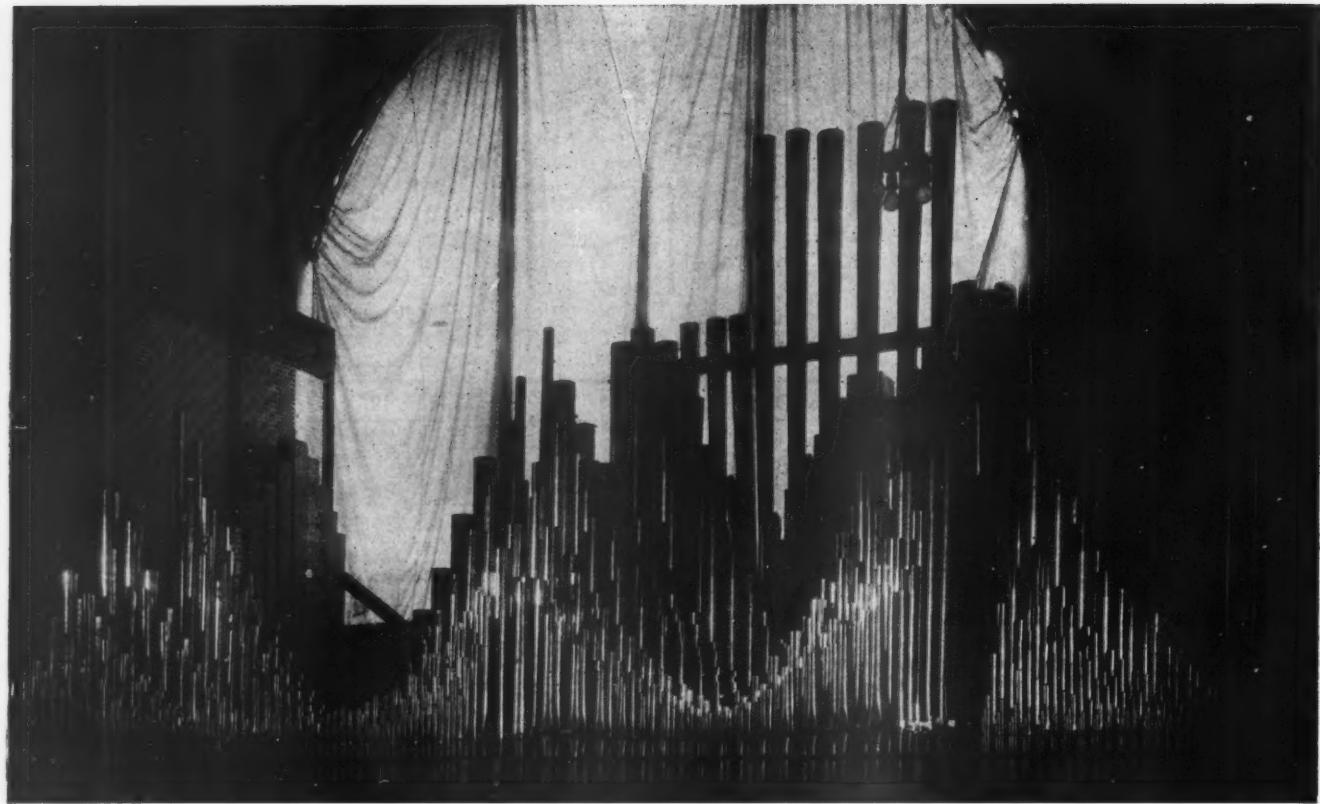
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ORGAN INTERESTS INC., RICHMOND STANIS ISLAND 6, NEW YORK CITY



IN THE WIDE OPEN SPACES: No. 2  
In Harvard's Busch-Reisinger Museum, Mr. Harrison gave his pipework un-  
hampered speaking room and for over nine consecutive years C.B.S. has given  
wings to its Sunday recitals for nation-wide flight, in programs by E. Power  
Biggs, who has provided classic music to match the classic organ design.

# THE AMERICAN ORGANIST, September 1951

## Four Organs Critically Analyzed: No. 2

By the Hon. EMERSON RICHARDS

*Father of the classic design of the modern American organ*

**N**AUGATUCK is a Connecticut factory town about twenty miles southwest of Hartford, and the second organ to be visited for this present series was that in St. Michael's. The Church is not a large or distinguished edifice, nor does its rather low roof with heavy beamed supports enhance the acoustics. The organ stands in a corner of the chancel, speaking through two arches. This organ, recently completed by Walter Holtkamp, represents one of his latest works.

I had been led to believe by some comments emanating from Yale musical circles that this was an extraordinarily fine achievement and that we now had in the East a real example of a classic or "baroque" organ. Naturally this was a matter of keen interest, since I have been the first American organ architect to call attention to the "baroque" German and French organs (1930) and had made an extensive technical examination of these old instruments. This had been reported in T.A.O. and to my surprise set off a controversy which has raged ever since, with many misunderstandings and the generation of much more heat than light.

I had suggested that these "baroque" organs (that is, organs built between 1625 and 1750) had something of value to impart to us and that some of the underlying principles and voices could be incorporated in our organs to their advantage as musical instruments destined to play the organ literature available to us.

Much to my surprise, I found that not only a considerable and ultimately influential group of organists were inclined to agree, but—what was much more amazing and disturbing—some of the more prominent organbuilders were inclined to experiment with the principles embodied in the classic organ.

The result has been not so much the reproduction of examples of "baroque" organs, although this has been an incident of the movement, as a return to the sound principles of the ensemble organ prevalent in America in the latter half of the nineteenth century, which had succumbed to the saccharine voices of the romantic organ.

In the articles written at that time I asked for a review of the obvious defects of the romantic organ and a certain measure of reform in its tonal structure. I am not by nature a crusader and I much prefer to advocate reform as a matter of logic rather than as a matter of personal insistence; for this reason I suggested that much that could be done by way of strengthening the organ's tonal structure should be a matter of cautious development and not of ruthless annihilation. It was quite evident that unrestrained enthusiasm or calculated intent might easily result in the production of organs that would refute and misrepresent what I was advocating as well as the "baroque" organ itself.

It is to the credit of the good sense and artistic perception of the American organbuilders that during the past two decades much that the classic organ had to tell us has been quietly adopted. There has been a real reform in the

*"Much that could be done by way of strengthening the organ's tonal structure should be a matter of cautious development, not of ruthless annihilation." Here's what one builder did and what the Author found in his detailed examination.*

tonal structure of the organ; the organs being built today are far different in their musical values from those of the 1920's.

The point of this digression is that I see no reason to copy slavishly even the best examples of "baroque" organs as an entity, and I do not believe that the best interests of the organ is served by such a procedure, no matter how sincerely it is advocated or attempted of accomplishment. Consequently, I approached the St. Michael's organ hoping for the best but prepared for some measure of disappointment, especially since I knew that Mr. Holtkamp had had, at least until very recently, no personal contact with existing "baroque" organs such as are still to be found in France and, particularly, in Germany.

The St. Michael's organ is a small two-manual of sixteen stops. So small an organ could hardly be considered as representative. Nevertheless, it is a matter of sincere regret that I cannot find in this instrument the many excellences I was led to expect. On the whole, it appeared to me to be on a par with the average run-of-the-mine German organ of today. Some of the voices were individually better done, but by and large it was strongly reminiscent of the Walcker recently installed at Colby College, although the latter is a somewhat larger instrument.

The Great Organ consists of six stops, the foundation being a 16' Quintaton with an excellent treble but with a somewhat less successful bass. The 8' Principal was well developed harmonically but not a very big tone. The 8' Copula was quite soft, with some harmonic development but not what I would have expected in a voice of this class. The 4' Octave was softer than the 8' Principal, which is quite the opposite to the general "baroque" practise. The 2' Blockfloete was quite bright, and added considerably to the ensemble. The 3-rank Mixture seems to be almost a duplicate of that in the Swell and does not do much with the ensemble except provide a suggestion of more power.

The Swell foundation is the 8' Rohrfloete, good in itself but not equal to the responsibilities it has to assume. The 8' Flauto Dolce is quite soft and is intended for accompanimental purposes. The 4' Gemshorn was big and on the brilliant side. The 2-rank Rauschquinte seemed rather too big for the foundation, while the 3-rank Mixture did add some power and brilliance to the division, but to the detriment of the Great Mixture. The 8' Schalmei seemed more like an Oboe-Horn than the "baroque" stop of the same name. It was well regulated and on the whole was the best stop in the organ.

The Pedal consisted of a 16' Gedeckt, the usual Bourdon,



SOMETHING NEW UNDER THE SUN: No. 1  
 E. Power Biggs plays a Steinmeyer Portativ while Mrs. Biggs serves both as  
 music-rack and organ-pumper; the trio were introduced to the nation  
 Sept. 24, 1951, over C.B.S. television in music and interview;  
 the organ has two voices, thirty notes, sixty pipes.

helped out by an 8' Octave that was quite good. The 8' "Gedeckt" was an extension of the Bourdon, and the 4' Choralbass was not quite as good as the Octave. The 16' Dulzian, apparently a quarter-length reed, was little more than a buzz and of no utility whatsoever.

The console was Spartan in its simplicity. Four couplers, Great to Swell, Great to Pedal, Swell to Pedal, and 4' Swell to Pedal, was all. Three combination pistons completed the accessories.

It will be noted that there was only one open 8' stop in the organ, and only three stops of actual 8' length. Consequently, there was a striking similarity between the tonal quality of the Swell and of the Great, and the two divisions together did not give one an impression of adequate power or individual color. The Pedal as a whole might be said to be adequate, except for the reed. But when I think of some of the ten- and twelve-stop Silbermanns to be found in the Leipzig area with their thrilling choruses it seems to me that the attempt here has been more a matter of good intention than actual accomplishment.

Considering, then, that this organ cost approximately one thousand dollars a stop, the presence of three unison stopped metal flutes seems quite out of proportion.

The evening of the same day saw us in West Hartford, a new and progressive suburb of Hartford itself. Here we found two churches, one just erected: the First Church of Christ, Congregational; and a somewhat older church recently rebuilt: St. John's, Episcopal. The First Church is a large Colonial edifice; St. John's a Gothic, with a long narrow nave. The First Church had excellent chancel chambers, with plenty of room for the organ, but unhappily the acoustic-material salesmen had gotten in their lethal work and the church was as dead as a last year's mackerel. The minister was hopeful that a number of coats of hard-surface paint might alleviate matters, but I am doubtful if any great improvement can be hoped for. On the other hand, at St. John's, a stone floor, stone walls, and resonant wood ceiling, made the auditorium acoustically alive, but the organ chamber was small and the only sound exits were through low narrow arches that cramped the organ tone badly, while the console was exiled to a place completely outside the chancel where the organist would hear his organ only through three small windows let in the chancel wall over the choirstalls.

When are architects ever going to learn? The organ-

builder must either meet a dead auditorium or impossible locations for his organ—and the church authorities wonder why their organs are not more successful.

In refutation of that well-worn cliche to the effect that the prophet is not without honor save in his own country, Austin Organs Inc. of nearby Hartford are the builders.

Our interest in these organs had been excited by the fact that the voicing and general tonal layout was the responsibility of Mr. Richard J. Piper who had recently joined the Austin organization. Mr. Piper gained considerable of his experience in tonal matters as a voicer for the celebrated English organ company of Henry Willis & Sons. Since the war, the Austin company, not only by the previous retirement of the founders of the Austin Organ, but by a different outlook in tonal matters, has decidedly changed the type of organ it is producing. The old Austins were noted for their rugged mechanism and some of their individual tonal effects, but were hardly outstanding as ensemble instruments. The new order has joined the procession of the forward-looking builders who realize that the ensemble organ is the organ of the future. It was reasonable therefore that they would turn to the experienced and logically correct English practise for assistance in carrying out their new policy. There is no doubt that under Mr. Piper's guidance the new organs have a decidedly English flavor and in many respects the teachings of Father Willis and of Henry-3 can be detected by those who are familiar with the work of these men.

It can be said at once that the new organs are distinctly ensemble instruments. There is little of the German "baroque" influence which we heard so successfully at New Haven and in the paler imitation at Naugatuck, but there are the robust reed and flue choruses of the traditional English organ. They differ only in one respect: there are no high-pressure Trombas to blot out the flue choruses. A detailed examination of these two organs will be given next month, concluding the present series.

(To be Continued)

#### THINK IT OVER

"You can't educate the public if they are not there to be educated."—Dr. Wm. H. Barnes, in *The Diapason*, July 1951.

## E. Power Biggs' Nine Years

*Summary of radio programs from Harvard's Museum*

One of the great classic ventures in radio music is the set of Sunday recitals by E. Power Biggs on the Aeolian-Skinner installed in 1937 in the Busch-Reisinger Museum of Harvard University, Cambridge, Mass., known then as the Germanic Museum. The organ was designed by G. Donald Harrison; two manuals, 23 voices, no Tremulant, no enclosure. Our larger plate shows the Great on the left, Positiv on the right, Pedal in between; smaller plate shows the Positiv.

As we see it, a streak of luck brought it and E. Power Biggs together, and in Sept. 1951 they entered their tenth consecutive season of every-Sunday nation-wide broadcasts over C.B.S. It was intended, presumably, to be a classic organ; certainly Mr. Biggs' programs are classic—but never deadly, as the program-summary of the first nine years, given in these pages, show.

This is a unique venture. What the average organist thinks about it, makes no difference; the vital fact is that a great cultured public has listened and responded to such extent that this particular organ and this particular organist have now begun their tenth year. Behind them is Harvard University and its Museum. Would you play Lemare's Andantino in D-flat on the Vox in such a place?

Many factors contribute to Mr. Biggs' success. One is that he never lets his program ideas stagnate. Another is that he presents the tinkling Handel, melodic Haydn, sparkling Mozart, along with the enormous Reubke, heart-warming Schumann & Brahms, and bombastic Hindemith and mad Frenchmen. In addition, he knows the coldness of organ tones melts gloriously with the sweetness of orchestral instruments; so he programs a lot of concerted music.

Pictured in these pages is the Portativ organ Mr. Biggs bought from Hans Steinmeyer in Germany, probably just for fun, though it is an organ and can be played for serious music. It weighs 74 pounds; compass G-c3, or 20-49, 30-notes; voices: 8' Gedeckt, longest pipe 13" from mouth to top, and 2' Pfeifen, longest pipe 7"; can be pumped by hand, or by the player's foot, or hitched up for 1 3/4" wind from an Orgoblo if you like; price, less than \$300.00 and available in larger sizes of a dozen or more ranks.

Obviously of small practical use under normal conditions, it is a novelty and worth more than it costs in places where

it is needed. Of these Portativs Mr. Biggs says, "They would be infinitely better for a small church than a piano, or an apology for an organ such as the Hammond." If any American builder is producing such instruments, he's keeping it secret; but why would not one of these miniature organs in any size an organist can finance, be of immense value to any professional for his own home or studio?

Program materials, past and future, will be found on other pages of this issue. While all the rest of the organ world has been lamenting the absence of legitimate organ music from radio, Mr. Biggs and Harvard and C.B.S. have been doing something about it.

## Canticles and Anthems

By WILLIAM A. GOLDSWORTHY

*Miniature Lessons from a Charleston A.G.O. Lecture*

DURING the past few years we have had a radical change in our method of chanting. Our old slow system, with its numerous holds, seems to be gone. The modern tendency is the same as that in organ playing, and is just as foolish—i.e. to see how fast we can go without making mistakes. There is a difference in tempo between talking, reading, and singing. Chanting is a form of song, not of speech, and naturally is a trifle slower. The Episcopal Hymnal suggests the same tempo as in natural speech, but many have speeded that up. We hear the "Veni" and "Psalms" sung at a speed that is appalling. Formerly the congregation joined in heartily. Now with our electric-action no-stop-until-the-comma, one-verse-to-one-breath type of chanting, they start in bravely on the first verse, but soon find that in modern chanting the race is only to the swift.

There is an ideal tempo for chanting in each church. It depends a great deal on the building. If a church is resonant, the tempo should be slower than in a dead building, else we have a confused jumbling of sound. Your job is to find the best tempo for your building; there is no necessity to either race or drag; use your inherent good taste.

Whether or not you have heard it raced or done with peculiar pointing in some aristocratic churches—in New York, Chicago, or Washington—should make no difference to you. Generally the best choirs are in the lesser-known churches. So balance your work to your own need, using that greatest of all gifts, again good taste.

The following paragraphs are for those of less experience. Organists with fine choirs will not need it. You are welcome to differ. But here again is where good taste is a must. At the outset I would say: cut your garment according to the cloth. Do not attempt works over your head; neither minimize the ability of your choir, nor yourself. (The ability of people is equal everywhere.)

In canticles, you will have a few stand-bys, works tested and found solid enough to repeat two or three times a year. If you use chant forms instead, change the chant once a month, and repeat later in the year if necessary. For a short canticle, use a single chant. If you do it right, the congregation will join in, which is as it should be. When the chant is changed, play the new chant through slowly and very distinctly, before the choir comes in.

On festive days, a new canticle and special anthems are as necessary as new clothes at Easter. On these occasions, do not fall into the common fault of using too-long anthems. These are the days when we get people who rarely go to church; they become bored with having to stand through a long "Te Deum." The service is normally long; so present



*SOMETHING NEW UNDER THE SUN: No. 2*  
Modern version of Work & Play—the woman works, the man plays, which every man will say is the way it ought to be. Mr. and Mrs. E. Power Biggs can carry this Steinmeyer Portativ with them in their car wherever they go. Voices: 8' Gedeckt, 2' Pfeifen.



**SOMETHING NEW UNDER THE SUN: No. 3**  
To make the presentation complete, here is another picture of the Steinmeyer  
Portafit with its owners, Mr. and Mrs. E. Power Biggs; a vital factor in  
Mr. Biggs' unprecedented success in his severe programs on a classic-  
type Aeolian-Skinner is that he's always adding something new.

something bright, vigorous, melodic, and short. These works can be found, and by so doing, you may be able to make regulars out of transients.

They say about a sermon, that no one is saved after the first twenty minutes. May I paraphrase this and say about the anthem: no one is interested after the first five minutes? So do not hesitate to cut a long anthem. You will find places in any anthem that may be omitted without harm to its structure. Have your ideals, and work toward them slowly.

In a new place, do not change the character of the service and anthems too sharply; it is an implied criticism of the church and your predecessor. Many brash young (and some older) people do this often. It is a slow process to elevate the taste of any congregation. Few people change their artistic preferences after forty; the average age of any congregation is at least that.

At your musical services (and no matter how small the choir, you should give these at regular intervals) do your longer anthems, and your finer works. Always insert one or two of the tender type, such as Holst's "The Heart Worships," Wood's "The Sanctuary of My Soul," and a host of others. Invariably these are the ones the congregation likes best; to you it may be discouraging, but it is true. Perhaps we should all learn a lesson from this, but I doubt we shall do so.

If you do Bach cantatas, avoid the coloratura type, using the more solid choral ones, such as "Sleepers Wake," "Bide with Us," and "The Lord Is My Shepherd." The last named needs a good tenor or soprano, the chorus work being easy. "Sleepers Wake" and "Watch Ye Pray Ye" are the most attractive to the public, and within the compass of any good choir. The solo parts may be done by all the voices of that part in unison. The choruses may be done as separate anthems at any time.

There are hosts of good works; your job is to find those that best fit your choir and congregation. In this selection, they should be considered first, even over your personal preference. Like public officials, we are the servants of the people, and like these officials, many of us give them what

we feel is best for them. It takes time, but good music may be found, which will be worshipful, and at the same time pleasing.

I wonder how much of our modern music, so-called, has any worshipful quality in it? We listen to hundreds of special musical services wonderfully done, music by our greatest living writers; but by no stretch of the imagination could it be called worshipful. Entertaining, using Biblical text, and done in church, but worshipful—No.

To close this section ere we go to service playing, I would say, if you have trouble in anthem-selection, write to a good publisher, stating your problem; and ask for suggestions, and for samples on credit. Also, many of your more experienced brethren will be glad to make suggestions, most organists being kindly persons.

## Don't Ever Do That Again

By an OBSERVANT OLDTIMER

*Bitter Pills of Sweet Advice to Any Wanting It*

Never start a prelude with a bang if the congregation has already begun to assemble. Their attitude will be that of reverence or at least meditation; and nothing can be quite so disrupting as a sudden burst of racket from the organist. Sneak in softly so as not to intrude with your music. The only exception might be some gloriously festive service where clergy, choir, and congregation, are already in their places; then a fortissimo burst of noise from the organ might have a wholesomely exhilarating effect.

Don't announce a hymn, processional or other, apologetically if you want a congregation to sing; don't accompany hymns quietly, and don't try interpretations of the various stanzas either if such lead to pianissimo accompaniments. So far nothing has been discovered as quite so conducive to hearty congregational hymn-singing as an ultra-strong leadership from organ & choir, the latter invariably in unison. If quiet music is desired, confine it to such things as will be done by organ & choir without congregation. But remember that too much quiet music is soporific instead of exhilarating—and what religion needs most today is a vigorous proclamation of its principles. Don't apologize for being a Christian; shout about it.

When there are to be responses, train your choir to come in instantly with the organ chord; even volunteers can be trained easily for that. Don't know how? At every rehearsal interrupt the singing by saying you will strike a chord for the "Doxology" and they are to begin singing it instantly with you. When they've sung the first "Praise," stop and say now do it again in another key, giving them A-flat or F-sharp or A or any chord different from the one already used; keep that up two or three times at each rehearsal until they've learned the trick.

Keep the organ out of responses as much as possible, finally even training your choir to dispense with the first chord. Similarly train them in hymn-singing to carry on fortissimo without the Pedal Organ or with varied ensemble-effects for occasional stanzas or parts of stanzas; but never fuss over your hymns so much that they lose their virility. And never reduce the organ volume so much that the congregation begins to feel its absence. When you're forced to sing hymns whose texts you consider outrageous, will be time enough to apologize for it by singing & playing softly. Otherwise do your hymn job as though you not only approved of it but liked it.

Stay away from upperwork & mixtures much of the time in accompanying, not that they are always bad but that they are so overdone that they're an annoying fad, all top and no body, all bluff and no stability, all noise with nothing to back it up. So get back often to good old standard solid 8' registrations.

**TWO IN FAR-OFF LANDS**  
*Both by Moller*

"I'm a war-2 veteran and a reservist, called back to active duty in September 1950, eventually landing in Japan as laboratory technician, located near Osaka on Honshu Island. A three-day pass afforded me opportunity to visit Kyoto. There I came across an organ in Doshisha University, the second one I've seen so far in Japan.

"The reeds were out of tune, not unusual in hot & humid weather; otherwise the organ was in good condition, the couplers, stops, and gadgets all working, no silent notes. It is well balanced, full-organ bright & powerful."

The other organ Mr. Eldridge heard was a 3m Wurlitzer, c.1926, in the Nihonhashi Mitsukoshi department store, Tokyo. "Half-hour programs are given on it every Wednesday and Saturday at 4:30 by Masao Ogure, professor of music in the university near Tokyo. It is regularly serviced and weekly recitals are broadcast over Radio Tokyo. It has not more than 20 ranks; the console is not the usual horseshoe type but has two horizontal rows of stop tongues over the top manual."

Thanks to Mr. Eldridge for his letter, and to the Moller office for the stoplist details herewith. Thanks also to the Moller office for the stoplist of another organ in an out-of-the-way place, and for these comments by George P. Orr of a Philadelphia law office:

"On my way up to Labrador I stopped at Newfoundland and visited United Church in St. Anthony, Newfoundland, to see the organ installed in 1948. Horace McNeill, the organist, gave us a little recital. The tone is perfectly beautiful. He told me that in spite of the fact that there is no heat in the Church during the week, with temperatures sometimes down to 30 below zero, they have never had one moment's trouble with the organ. He used all the voices during his recital and we could not detect any notes that were out of tune."

St. Anthony is a small village on the northern tip of Newfoundland, close to Labrador. This Moller is a stock portable, "made unique by the fact that we had to furnish a portable lighting-plant capable of generating sufficient current for both the blower-motor and the church lights." Moller's next venture will be installing an organ on the North Pole.

So with these small Mollers to start, we present also other 2ms, preluded by a little sermon.

The patient was very sick, but he was a poor man. The doctor's advice: "Take a six-months cruise around the world."

Exactly like the advice all we purists give: Shun unification.

What do you use for money when

trying to buy a straight organ?

If you have the money, well and good; if you don't have the money, in unification you may find some of the answers, and totally wholesome answers they are too. Unification is not dead yet and never will be.

**KYOTO, JAPAN**  
*Soshisha University*

M. P. Moller Inc., 1940  
 V-18. R-20. S-26. B-8. P-1342.  
 PEDAL: V-2. R-2. S-6.

16 Diapason 44  
 Bourdon 44  
 (Bourdon-S)  
 8 (Diapason)  
 (Bourdon)  
 16 (Trumpet-S)  
 GREAT: V-8. R-8. S-8.  
 Enclosed

8 Diapason 61  
 Flute h 73  
 Viole de Gambe 73  
 Dulciana 73

4 Octave 73  
 Flute 73  
 2 2/3 Twelfth 61  
 2 Fifteenth 61  
 Tremulant

SWELL: V-8. R-10. S-12.

16 Bourdon 97  
 8 Geigenprinzipal 73  
 (Bourdon)  
 Salicional 73  
 Voix Celeste 61  
 4 (Bourdon)  
 (Salicional)  
 2 (Bourdon)  
 III Mixture 183  
 8 Trumpet 85-16'  
 Oboe 73  
 Vox Humana 61  
 Tremulant

COUPLERS 13:

Ped.: G-8-4. S-8-4.  
 Gt.: G-16-8-4. S-16-8-4.

Sw.: S-16-8-4.  
 Crescendos 3: G. S. Register.  
 Combos 12: GP-4. SP-4. Tutti-4.  
 Ensembles 1: Full-Organ.  
 Reversibles 1: G-P.

Moller has other organs in Japan—one in Tohoku Gakuin College, Sendai, and another in Christ Church, Yokohama.

**ST. ANTHONY, NEWFOUNDLAND**  
*United Church*

M. P. Moller Inc., 1948  
 V-3. R-3. S-17. B-14. P-195.  
 PEDAL: S-5.

16 (Lieblichgedeck-S)  
 8 (Lieblichgedeck-S)  
 4 (Diapason Conique-G)  
 (Lieblichgedeck-S)  
 2 (Diapason Conique-G)  
 GREAT: V-1. R-1. S-6.

8 Diapason Conique 61  
 (Lieblichgedeck-S)  
 (Salicional-S)  
 4 (Diapason Conique)

2 2/3 ("Quint")  
 2 ("Superoctave")  
 SWELL: V-2. R-2. S-6.  
 8 Libelichgedeckt 73-16'  
 Salicional 61  
 4 (Libelichgedeckt)  
 (Salicional)  
 2 2/3 ("Nasard")  
 2 ("Piccolo")  
 Tremulant

Couplers 1: S-G.  
 Crescendos 2: Shutters. Register.  
 Ensembles 2: Synthetic Oboe and Quintadena effects on the Swell.

Borrows are indicated in quotes because there is no indication of how the top octaves are treated in the absence of pipes normally needed for them. What is fair to expect of a low-cost miniature portable organ? It measures 7'9" wide, 2'6" deep, 6'8" high; console attached; case with ten display pipes, five at each end.

**PORTLAND, ORE.**  
*Mount Olivet Baptist*  
*Wicks Organ Co.*  
 Dedicated, Aug. 19, 1951  
 Guest Recitalist, Lauren B. Sykes  
 V-7. R-7. S-36. B-28. P-547.

PEDAL: S-9.  
 16 (Bourdon-S)  
 10 2/3 (Quint)  
 8 (Diapason-G)  
 (Bourdon-S)  
 (Viola-S)  
 (Dulciana-G)  
 4 (Diapason-G)  
 (Bourdon-S)  
 8 (Tromba-G)  
 GREAT: V-4. R-4. S-15.

Enclosed with Swell  
 16 (Viola-S) tc  
 8 Diapason 97  
 (Bourdon-S)  
 (Viola-S)

Dulciana pf 85  
 Unda Maris pf tc 61

4 (Diapason)  
 (Bourdon-S)  
 (Dulciana) pf  
 (Unda Maris) pf  
 2 2/3 (Dulciana) pf  
 2 (Dulciana) pf  
 8 Tromba 73  
 4 (Tromba)  
 — Chimes pf 25

Two prepared-for.  
 SWELL: V-3. R-3. S-12.

16 Bourdon tc 97  
 8 (Diapason-G)  
 (Bourdon)  
 Viola 73  
 (Dulciana-G) pf  
 4 (Bourdon)  
 (Viola)  
 2 2/3 (Bourdon)  
 2 (Bourdon)  
 16 (Tromba-G)  
 8 (Tromba-G)  
 Vox Humana pf 61  
 Tremulant

Two prepared-for.

Couplers 1: S-G.

Crescendos 2: Shutters, Register.  
Ensembles 2: Synthetic Quintadrena effects on Great, Oboe on Swell.

Pipework is divided as here by T.A.O. since the builder does not indicate it and, being all in one chamber, it matters little how we thus indicate it in print.

*Mr. Sykes*

Purcell, Trumpet Tune

Bach, Jesu Joy

Couperin, Soeur Monique

Bach, Fugue Gm

Franck, Pastorale

Brahms, A Lovely Rose

Schumann, Sketch Df

Dvorak, New World Largo

Rowley, Fileuse

Whitlock, Folkture

Vierne, Son. 1: Finale

Says Mr. Sykes, "Mt. Olivet Baptist, one of the most progressive Negro churches in the northwest, began the organ fund twenty years ago; they had saved about \$5000. when they called me in for advice. They are happy now and so am I, for this is the most satisfying 4r I've ever played."

Evidently there is a tone-opening into the chancel and another into the nave, for the console equipment includes a control to keep the nave shutters closed —something every organ, regardless of size, should have when double sets of shutters are used.

*MILLBROOK, N. Y.*

*Millbrook School*

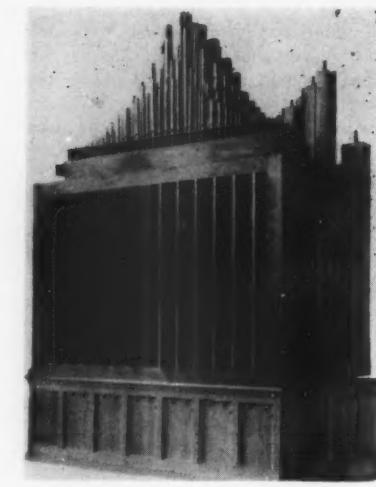
Austin Organs Inc., Oct. 1950  
V-14. R-16. S-18. B-4. P-1103.

PEDAL: V-1. R-1. S-5.

16 Diapason 56

(Quintaten-G)

8 Diapason



*SCHANTZ IN CADOTT, WISC.*  
This Schantz organ in St. John's Lutheran has its  
Positiv enclosed, its Great pipework exposed  
on top. Pedal Sub-Bass pipes spread along  
the sides and back of the Positiv.

	(Melodia-G)
4	(Diapason)
GREAT:	V-6. R-8. S-6.
Enclosed	
16	Quintaten 73
8	Diapason 73
	Melodia 73
	Dulciana 73
4	Octave 73
III	Mixture 15-19-22 183
	Tremulant
SWELL:	V-7. R-7. S-7.
8	Diapason 73
	Rohrfloete 73
	Salicional 73
	Voix Celeste tc 61
4	Spitzfloete 73
8	Trumpet 73
	Oboe 73
	Tremulant
COUPLERS 13:	
Ped.:	G-8-4. S-8-4.
Gt.:	G-16-8-4. S-16-8-4.

Sw.: S-16-8-4.

Crescendos 3: G. S. Register.

Combons 30: P-6. G-8. S-8. Tutti-8.

Manual combons affect their one-section couplers, and the Pedal Organ; Pedal combons do not affect to-Pedal couplers.

Ensembles 1: Full-Organ.

Reversibles 1: G-P.

Cancels 4: P. G. S. Tutti.

Blower: 1 1/2 h.p. Orgoblo, giving 4 1/2" wind-pressure.

Action-Current: 10 amp. Orgelectra.

*CADOTT, WISC.*

*St. John's Lutheran*

Schantz Organ Co., Nov. 1950

V-10. R-11. S-12. B-1. P-607.

PEDAL: V-2. R-2. S-3.

16 Sub-Bass 32

8 Spitzprinzipal 44

4 (Spitzprinzipal)

GREAT: V-4. R-4. S-5.

8 Gedeckt 61

4 Principal 61

2 2/3 Quint 61

2 Octave 61

— Chimes pf

POSITIV: V-4. R-5. S-4.

Enclosed

8 Rohrfloete 73

4 Gemshorn 73

2 Principal 61

II Sesquialtera ta 80

2 2/3, 1 3/5.

Tremulant

COUPLERS 11:

Ped.: G-8-4. V-8-4.

Gt.: G-16-4. V-8-4.

Pos. (V): V-16-8-4.

Crescendos 1: V.

Combons 11: GP-4. VP-4. Tutti-3.

Ensembles 1: Full-Organ.

Reversibles 1: G-P.

Cancels 1: Tutti.

Action-Current: Orgelectra.

## We Lose an Advertiser

"Our client is quite unhappy with the current editorial policies of T.A.O. concerning electronic manufacturers. In brief, I am afraid you have alienated their affections. . . . We have been asked to cancel out any advertising which they may have ordered for T.A.O."

The cancellation is done with pleasure. Said we to the gentleman:

"You would not lend yourself to a scheme to make money for oleomargarin dishonestly by representing the stuff as butter. Neither will I do it for an electrotone manufacturer."

So, gentle reader, when you see electrotone advertising in these pages you can be sure it will come from an honest manufacturer willing to tell the truth about his product, not making the least attempts to misrepresent it. We don't like misrepresentation, do you?

I quite well realize that being honest & truthful is no longer the national habit; Get the Money seems to be the rule. But I began life wrongly. I thought honesty was the best policy. I thought being truthful was right. I thought that if, for example, T.A.O. took money from organbuilders to help develop interest in the organ, it was my duty, regardless of personal profit, to do just that and, as part of that duty, help

defend the organbuilder against totally unfair fraudulent competition.

It's too late to change now. I shall hold to my own ideals of honesty & truth, regardless of what others may think. I shall continue to work for those who pay me, so long as I believe them honest; I shall refuse to work for those who would pay me—in my opinion—to be dishonest.—T.S.B.

## A CORRECTION—WITH APOLOGIES

T.A.O. stated some years ago that Harry Truman was an honorable man and paid every last penny of his haberdashery debts when his business failed. A reader calls attention to p.544 of The American Mercury, May 1951, where an exhaustive report gets behind the propaganda put out by Washington, and quotes court records and the signed statements of honest citizens intimately connected with the whole failure business. T.A.O. apologizes to its readers; we made the stupid blunder of believing a democrat could be either intelligent or honest or both. Our thanks to our Southern friend for enabling us to correct the gross lie these pages inadvertently & innocently published in behalf of a man we thought at that time could be trusted and was worthy of public confidence.



**BALDWIN GOES TO SCHOOL**  
George S. Dunham couldn't persuade the authorities to rebuild the Brockton, Mass., Highschool so he could install a 4m organ, so he hit upon the best possible solution and had this Baldwin installed for his increasingly important publicschool music activities.

## It Could be Worse—Once it Was

By HARRY B. WELLIVER

*A College Professor after taking a summer-refresher course*

I'd go raving crazy mad after just one sitting with an average daily newspaper if I didn't have a sense of humor. Nothing less than that can keep a twentieth-century man something like a rational being. As part of this sense of humor I grab every bit of matter that in some way strikes me funny. While rummaging through old copies of the English Musical Times I came on the following bits.

"Wanted, an organist who can also take the village blacksmith's business."—An advertisement in a church magazine reported in Musical Times, 1888.

"Wanted, a performer on the organ, who is willing to act as butler; and if he can shave and dress a Gentleman the more agreeable. Such a person applying to Mr. Woodfall, Stationer, at Charing Cross, may hear further."—The Public Advertiser, March 10, 1769.

"The many advantages possessed by the Hope-Jones system of organbuilding are strikingly shown by its recent application to the organ in St. George's, Hanover Square. Not only has the tone of the instrument been distinctly enriched, but, its now being played from the chancel, the organist is able to secure a balance of tone and unanimity of attack with the choir before unattainable."—Musical Times, 1895.

"Dear Sirs: Yours of July 8, 1894, at hand. I would first say we do not desire an organ in our new church; we have no place for one. We are not quite ready to sell our birth-right to heaven yet. We are commanded to make heavenly melody in our hearts, not on organs, or horns, or fiddles. There is more glory to God in the music of a splinter on an old rail caused by the wind that God causes to blow, than there is in ten thousand organs. God is sore displeased with manufactured wind worship. Read Amos 6: 1-6; Eph. 5: 19; Col. 3: 16. God bless you. I hope you will give this matter some serious thought in the light of Jesus and the judgment. If you do, God will lead you out of the business."—A reply to a proposal by an English organbuilder, recorded in Musical Times, 1894.

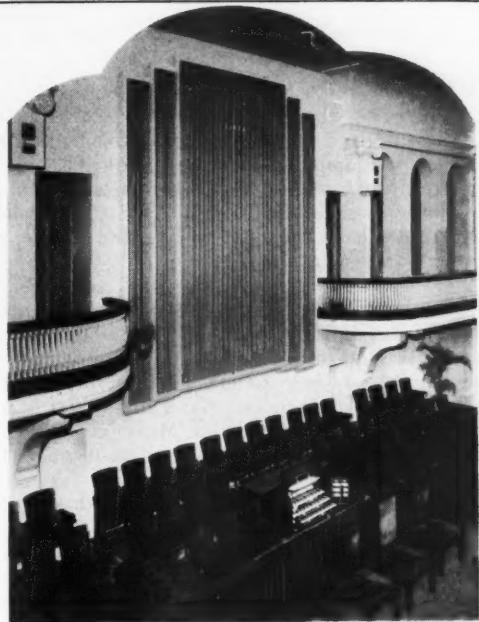
Inscriptions, in German, on an old organ in Thiedenwiese, reported by Musical Times, 1880:

"Thou playest not here for thyself, thou playest for the congregation; thy playing should elevate the heart, should be simple, earnest, and pure."—Over the keyboards.

"The organ tone must ever be adapted to the subject of song. Therefore read first the song through, to catch its true spirit."—Over the right stopjamb.

"So that thy playing bring not the singing unto confusion, listen sometimes, and play as they sing."—Over the left stopjamb.

## WICKS ORGAN OF THE MONTH



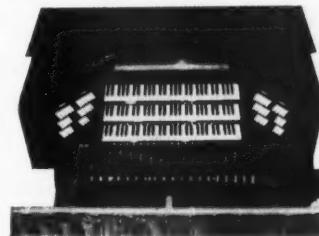
## *The White Temple* Methodist Church —MIAMI, FLORIDA

Mr. Charles F. Cushman, *Director of Music*, writes:

"We are glad to report that after four months use of our three manual Wicks Organ, we are delighted with the instrument.

The tone quality is excellent, and the action superior and reliable. The achievement of the Wicks' engineers in placing this organ in the limited space our church afforded was indeed notable."

We are grateful to Mr. Cushman for this spontaneous testimony of Wicks Organ excellence. Numerous similar examples of complete owner satisfaction will be furnished upon request, as well as specifications of any Wicks Pipe Organ.



**WICKS**  
ORGANS  
FACTORY and STUDIOS  
HIGHLAND ★ ★ ILLINOIS  
U. S. A.

## EDITORIAL COMMENTS - AT YOUR OWN RISK

### Plain Horse Sense

SOMETIMES it bothers me that I must express opinions I know will offend some of my friends & enemies, but I must be honest & truthful according to my own standards. And I suppose in the long run I'd rather not have friends if their friendship depends on my saying only what they approve.

As Mr. E. Power Biggs said in April 1942, "Not every sentence has to cover every possible side of the question." I've had a lot of comfort out of that when readers read carelessly enough to add things I did not say or subtract words I did use. I've condemned the social-planner democrats because I hate them bitterly; a sneak-thief is an angel compared to creatures like Stalin, Mussolini, Hitler, Roosevelt, Truman. But in condemning social-planners I'm not implying that republicans in 1951 are the least better; it took the majority of both parties to put America into the garbage-can along with socialist Britain.

If any friend chooses to base his or her friendship on my saying only what he or she approves, I'd rather have them not include me among their friends; I value freedom too much to sacrifice it for such friendships.

My declaration of independence on June p.185 does not mean the least inclination to refuse to give information to anyone—advertisers, subscribers, or infidels—when such information can be more easily supplied by our office than by any other. Fact is it's fun to talk to phone-callers who want such assistance. One phoned about our stoplist abbreviations for Voices, Ranks, Stops, and Borrow; another phoned about the Novachord and its possible use with an organ. Most men are as conceited as I am, taking pleasure in giving our words of wisdom—and quite often it is wisdom too.

But by staying away from our backwoods workshop and refraining from the urge to give the telephone company extra income, our friends & enemies have restored peace in this little office and we've made the fur fly. It's been fun. I think I'm entitled to a little fun. How would you feel if I had nothing to do on a lovely Sunday morning and insisted on visiting with you while you were feverishly making last-minute preparations for your service? So please keep on staying away from my door and off my phone, and T.A.O. will get back on schedule again.

Also please do not expect answers to your letters unless it is more important to the welfare of this magazine and its subscribers & advertisers for us to write a letter to you than it is to do the work we're paid to do. A man that's talking to you all the time can't listen to what you're trying to say. Say anything you like to T.A.O. by mail but don't expect us to talk back.

Because something is new, or represents a new trend, or is happening, humanity is inclined to accept it as though it were good or should be happening, which may not be the case at all; being new does not in the least guarantee quality. Progress comes, generally, when new ideas or new things develop; and because that is true, we've been inclined to stop thinking and accept all new things as though they were good, proper, and right.

To be stupid about it. Beethoven, Wagner, Debussy, Ravel, all came along with new things which turned out superior to much of the old. Senator Richards came along with what seemed to be a revival of the old but actually was a lot of new imposed on the old foundation; Mr. Harrison was willing to try it, and progress was speeded—most of us accepting it as superior to anything ever done, or

being done, in Europe where organs had their origin.

Fakirs & charlatans noted this common failing of accepting new things without thinking, so they reaped and are reaping a rich reward.

The difficulty is that it is impossible to formulate doctrines & procedures which are so perfect that no improvement can be made; humanity is too complex, too competent, to be crushed back into any given formula. We are safe so long as we use our capacity to think; we are doomed the moment we believe without first examining and thinking.

There is no more reason why the post-office work of the government should be self-supporting or earn a profit than that the police department, navy department, the justice department, or any other should do so. We don't want firemen coming into a home and saying, Here, it cost us \$495.70 to put out the fire you called us for, hand over your certified check right now. And we don't want the postoffice department to clamp down on the only free voice left in America—occasional magazines and newspapers—and say Here, you must pay us enough money to put yourselves out of circulation entirely.

All government bureaus are a service performed by employees of the citizens and paid for by the citizens in taxes. There are supplementary services in almost every department so that by paying a ridiculously small fee, compared to the special services required, a citizen can get this or that extra service. You pay a fee when you go to court or get a marriage license or build a new home; but the fee does not make the bureau self-supporting and it's never intended to.

The distribution of mail, parcels, magazines, newspapers, is a monopoly which the government, by order of its owners, the tax-payers, decided to take over. It's best that way. But it is a service to the American public, not a money-making venture on the part of the government.

Advice to Miss Soosie: When you use your children's choir in a morning service, give them music within their reach, something simple, melodious, and with no high notes for the sopranos. No matter how good it is, it will be within their capacities if it is simple and of easy range. Pet peeve of the movement was an attempted performance by children of Mendelssohn's "If with all your hearts." Even the finest soloists have all they can do to sing that thing without making somebody want to throw a hymnal at somebody.

And watch how those kids behave, both in processional and in the choirloft. Any shy glances or giggles during the processional will be ruinous. And to have them stare out at the congregation while in the choirloft is about the worst conduct.

If the church's attitude is to grab all the children they can and fool them into joining the choir, give up your job and find a decent one. The only safe attitude is to make choir membership so important, choir work so vital, that the child cannot hope to be admitted unless able to pass a rigid examination, both in voice and in conduct. Most people, young or old, still respond to pride of achievement. Get your kids into the mental habit of being proud of their ability to walk in processions like professionals, to sing the simplest things with beauty of tone and reliability of pitch. Make them take pride in their own self-confidence; shame them when they're such ninnies that they can't even depend upon themselves to do in public what they very well know they have done perfectly in rehearsal. Work is one of the most enduring of all pleasures. Lay your appeal on that idea instead of the empty vanity of being in a parade on Sunday.—T.S.B.



## SETS THE PACE

Hugh Giles on the opening of his new Moller in Central Presbyterian, New York, last year presented recitals by six guest-organists to paid-admission audiences, and again this year announces another series of six paid-admission recitals by six of the recitalists under Bernard R. LaBerge management, at last including himself in the third recital of this new series. All too few organists show such generosity. Hats off to Hugh Giles and Central Presbyterian.

## EVENTS FORECAST

Detroit, Mich., August Maekelbergh's second annual fall music festival, St. John's Episcopal, at 8:30, Oct. 28, organ, strings, chorus, Vivaldi's Concerto Grosso Dm, Arne's Sonata A, Corelli's "Serious Variations," Mozart's "Mass Bf," Schutz's "Cantate Domino," Milhaud's new cantata; Oct. 29, 30, Fernando Germani recitals.  
 New York, N.Y., Hugh Giles' series of recitals, Central Presbyterian, 8:30:  
 Oct. 9, Fernando Germani  
 Nov. 13, Dr. Nita Akin  
 Dec. 11, Mr. Giles  
 Jan. 15, Richard Ross.  
 Feb. 19, Frederick Marriott  
 April 22, Jean Langlais  
 Admission by ticket, \$1.50 per person requested.

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*November Choral Music*  
 \*Plainchant, Missa Magnae Potentiae Deus  
 \*Plainchant, Missa pro Defunctis  
 \*Refice, Missa S. Clarae Assisiensis  
 Salieri, Justorum animae  
 \*\*16 cent., Magnificat  
 Palestrina, Nunc dimittis  
 Byrd, Justorum animae  
 Boyer, O salutaris hostia  
 Aichinger, Adoramus  
 Henschel, Tantum ergo  
 \*Victoria, Missa Quarti Toni  
 Caldara, Ego sum panis vivus  
 \*\*Nanino, Mag. & Nunc dimittis  
 de la Lande, Panis angelicus  
 Henschel, O salutaris hostia  
 Corsi, Adoramus  
 Kodaly, Tantum ergo  
 \*Kromolicki, Missa Festiva E  
 Palestrina, Ego sum  
 \*\*Byrd, Mag. & Nunc dimittis  
 Rachmaninov, Ave Maria  
 Rheinberger, O salutaris hostia  
 Mozart, Ave verum  
 Gigault, Tantum ergo  
 \*Gretchaninoff, Missa Festiva  
 Victoria, O quam gloriosum  
 \*\*Fayifax, Mag. & Nunc dimittis  
 Scarlatti, Exultate Deo  
 Schroeder, O salutaris hostia  
 Casciolini, Panis angelicus

Victoria, Tantum ergo  
 SEARLE WRIGHT  
 Chapel of Incarnation, New York  
 Oct. 21, 8:00  
 Magnificat & Nunc dim. D, Sowerby  
 Prayer of St. Francis, Wright  
 Sanctus, Poulenc  
 Symphony of Psalms, Stravinsky  
 Rayburn, Passacaglia  
 Nov. 18, 8:00  
 Magnificat & Nunc dim. Af, Rubbra  
 Blessing honor wisdom, Bach  
 Hymn of Immortals, D.M. Williams  
 Karg-Elert, Fugue-Canzona-Epilogue  
 Dec. 10, 8:00  
 Magnificat & Nunc dim., Byrd  
 Song of Destiny, Brahms  
 Lamentations of Jeremiah, Binastera  
 Libera me, Verdi

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 California

Dec. 24, 8:00  
 Of a Rose I sing, Bax  
 Born today, Sweelinck  
 Venite adoremus, Wright  
 Ceremony of Carols, Britten  
 Recitals

CLAUDE MEANS  
 St. John Cathedral, New York  
 Oct. 14, 21, hour not named  
 \*du Mage, Grand-Jeu  
 Handel, Com., 12: Larghetto

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 Grace Cathedral San Francisco

## Cora Conn Redic

MUS.DOC., A.A.G.O.  
 Organ Department  
 ST. JOHN'S LUTHERAN COLLEGE  
 Winfield, Kansas

Franck, Prelude-Fugue-Variation  
 Purvis, Liebster Jesu; In Babilone.  
 \*Bach, Fugue Gm  
 Willan, Light Divine; Alleluia.  
 Rheinberger, Son. Df: Phantasie  
 Howells, Psalm Verset 2  
 Thiman, Tune for Tuba

NEW YORK CITY SERIES  
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 Mondays at 8:30  
 Edward Linzel, Oct. 22

Bach's Concerto Dm  
 Scheidt, Partita Da Jesus an dem Kreuze  
 Bach, Prelude & Fugue A

Messiaen's Les Corps Glorieux  
 Marie Schumacher, Oct. 29

Strungk, Capriccio Primi Toni

Titelouze, Pange Linqua Gloriosi

Buxtehude, Prelude & Fugue E

Bach, Partita Be Greeted Now

Maleinreau, Offrande Musicale

Reubke's Sonata 94th Psalm

Ernest White, Nov. 5

Brahms, 5 Choralpreludes

Bach, 8 Little Preludes & Fugues

Brahms, 6 Choralpreludes

Bach, Passacaglia

Edward Linzel, Nov. 12

Bach, Clavieruebung (6 pieces)

Kniller, Come Now Savior

Krebs, Ach G'tt Erhoer

Strungk, My Soul Extols

Vogler, Jesu Leiden Pein und Tod

Bach's Concerto 3

Franck, Grande Piece Symphonique

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 Lincoln University, Penna.

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DONALD H. GRAY  
 who also inherited innumerable headaches when his father, the late and beloved H. Willard Gray, died a year ago and a successor had to be found to head the H. W. Gray Co. And also, as with Joseph A. Fischer, Donald H. Gray had been thoroughly schooled in the business by his father, and now is both the nominal and the active head of the business; as long ago as 1937 his father called him "the manager of the Company." Organ and church repertoire owe an enormous debt to these great publishing houses.

Chamber Music, Nov. 19  
 Organ-Strings-Baritone

Handel's Concerto 4  
 Buxtehude's Solo Cantata "Mein Herz"  
 Pinkham's Sonata for Organ & Strings  
 Mistowski, Aria  
 Sgambati, Andante Solenne  
 Bach's Solo Cantata "Ich will"  
 Piston, Prelude & Allegro

THANKS, TRUMAN  
 14,280 Killed,  
 10,661 Missing,  
 60,410 Wounded,  
 85,469 Total casualties as of Sept. 26, 1951; previous record on Aug. p.262. A lovely arrangement; the politicians start the wars, the citizens go out and get shot. Keep on voting socialism; Truman loves his job. It pays well, too; more money than ever before.

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## Organ Solos

- 747 Bach
- 92 Handel
- 52 Schumann
- 51 Brahms
- 48 F.Couperin
- 46 Daquin
- 45 Dupre, Purcell
- 42 Haydn
- 36 Franck
- 30 Mendelssohn
- 25 V.Williams
- 21 Vivaldi
- 19 Alain
- 17 Hindemith, Marcello, Pachelbel, Reger
- 16 Vierne
- 15 Buxtehude, Liszt, Mozart
- 14 Reubke
- 12 Sowerby
- 11 Byrd, Milhaud, Wesley, Widor.
- 10 Noble
- 9 W.F.Bach, Clerambault, Frescobaldi, Jacob, Sweelinck.
- 8 Dandrieu, Elgar, G.Gabrieli, Karg-Elert, Raison, Rheinberger.

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- 4 J.C.Bach, A.Bird, Blow, Campra, Copland, Eberlin, A.Gabrieli, Leach, Saint-Saens, Scheidt, Soler, Telemann, Templeton, Van Noordt, Walther.
- 3 Balbastre, Ballantine, Beach, Benoit, Boellmann, Bruckner, Davies, Dunstable, Gigout, Krebs, Martini, Murrill, Noehren, Peeters, Piston, Schubert.
- 2 Arne, Arnell, Attwood, Bingham, Boyce, Cabanilles, du Mage, Gibbons, Guilmant, Kornsand, MacDowell, Mattheson, Mulet, Reinken, Taverner, Tye, Valentini, Weaver, Willan.
- 1 Archer, C.P.Bach, Beethoven, Boulanger, Cabezon, Champonniere, Clark, Cornet, Dowland, Edmundson, Egerton, Gehyn, Grace, Grainger, Holst, Honegger, Lejeune, Loret, Maekelbergh, Marchand, Paine, Palestrina, Piche, Pisk, Porpora, Purvis, Schreiner, Sims, D.Smythe, Wagenaar, Warlock, Zipolo.

## Organ With Other Instruments

- 63 Mozart
- 61 Bach
- 59 Handel
- 36 Purcell
- 14 Daquin
- 13 Krebs
- 12 Corelli
- 11 Rheinberger
- 10 Gabrieli
- 9 Piston
- 8 Sowerby
- 7 Henry-8, Vivaldi.
- 6 Frescobaldi, Telemann.

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- 5 Boismortier, Frederick the Great, Galliard, Marcello, Soler.
- 4 Couperin
- 3 Homilius, Loillet, D.Purcell, Weber.
- 2 W.F.Bach, Buxtehude, Comarosa, Dupre, Eccles, Effinger, Felton, Fischer, Harris, Kohs, Kornsand, Lotti, Manfredini, Ortiz, Parksgrant, Read, Reger, Richard the Lion-hearted, Scarlatti, Selby, Stanley, Stolzel, Stradella, Strauss, Tartini.
- 1 Abel, Albrici, Billings, Brade, Briehl, Brown, Coolidge, Doblesteine, Dornel, Guilmant, Haines, Hanson, Hasse, Haydn, Leclair, Lejeune, Milandre, Naudot, Pergolesi, Pinkham, Porter, Poulenc, Quantz, Reed, Reiche, Rorem, Schutz, Van Noordt, Vinci, Warlock, Woodcock.

## For This Season

Mr. Biggs' intention is to have an American composition on the program every week during this coming tenth year; here is the list available at the moment.

## Samuel Adler

Edward Ballantine, Mrs. Beach, Seth Birmingham, Arthur Bird.

George Chadwick, Henry Cowell.

David Diamond, Richard Donovan.

Garth Edmundson

Lynnwood Farnam, Dante Fiorillo, Herbert Fromm.

Louis Gehrm, Richard Gore, Percy Grainger.

Edmund Haines, Eugene Hill.

Charles Ives, Frederick Jacobi.

Ulysses Kay, Ellis Kohs, Gail Kubick.

Rowland Leach

T. Tertius Noble, Robert Noehren.

John K. Paine, William Parksgrant, Jean Pasquet, Daniel Pinkham, Walter Piston, Quincy Porter, Richard Purvis.

Gardner Read, Klaus Roy.

William Selby, Leo Sowerby.

Alec Templeton, Virgil Thomson.

Bernard Wagenaar, Powell Weaver, Alfred Whitehead, Maurice Whitney, Healey Willan.

Gordon Young.

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"College rolls drop 250,000 as financial worries mount . . . American colleges and universities confronted by serious financial problems," said a Sep. 24, 1951, headline in the New York Times. Education never helped anybody anyway, did it? Thanks, Truman, and the Congress that said Yes to every spending spree.

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DR. RICHARD MCCLURE  
physician by profession, has been appointed organist of Covenant Presbyterian, Detroit, Mich.; formerly with Trinity Episcopal, San Francisco.

CHARLES W. McMANIS  
and Mrs. McManis sailed Sept. 28, 1951, for Europe "to dig into seventeenth-century Dutch organs, mainly, with Schnitgers and things in North Germany too." He took with him a whole flock of measuring instruments and will spend a full month appraising tonal results and compiling exact records of all measurable figures behind the results. This is Mr. McManis' second such raid on Europe's treasury of tonal excellence from past centuries, his first being made during worldwar-2; actually he wiggled himself into the army solely to gain such opportunity.

William A.  
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**DONALD D. KETTRING***East Liberty Presbyterian, Pittsburgh*

Herewith the anthem repertoire of the 1950-51 season; \* marks works done last year also. As usual, Christmas, Easter, and arrangements of doubtful origin are omitted, as well as a few other things, chiefly those common to all repertoire.

Mr. Kettring went to East Liberty, in April 1948; Sunday morning choir has 57 voices—18s, 14c, 10t, 15b; Sunday evening choir, 59 voices—21s, 13c, 11t, 14b; treble choir numbers 41 boys and girls.

Because East Liberty is one of America's great nonliturgical churches and Mr. Kettring one of our best-prepared church organists, we give the form of service used:

*Complete Morning Service*  
 Bach, Prelude & Fugue Cm  
 Bach, When Thou Art Near  
 Introit, Mason, "O splendor of God's"  
 Processional, Prayers, Invocation, Confession (congregational reading), Assurance of Pardon.  
 Response, "O my soul bless God"  
 Responses (minister and cong.), "Gloria Patri," Apostles' Creed.  
 "Hymn of Freedom," Thiman Scripture.  
 Response, "Teach me O God," Attwood Prayer, Lord's Prayer, Offering.  
 "Hymn of Brotherhood," ar.Ramsey  
 "Doxology," Hymn, Sermon, Prayer.  
 Response, "Three-fold Amen," Beethoven Recessional, Benediction.

*Anthems of Last Season*

M.Andrews, Build thee more stately\*  
 Hail to the Lord's Anointed  
 Bach, Consume O Lord\*  
 Jesu joy of man's desiring  
 Sing pray walk  
 To Thee O Lord  
 Beach, Let this mind  
 ar.Bingham, Personent Hodie  
 ar.Candlyn, Thee we adore\*  
 Chapman, All creatures  
 O Lord support us  
 Christiansen, Thine be the Glory  
 Clokey, Canticle of Peace  
 Two Kings  
 Davies, God be in my head\*  
 Davis, Let all things now living  
 Dickinson, We pause beside this door\*  
 Evans, Of Thy love  
 Farrant, Lord for Thy tender\*  
 ar.Garden, All Thy Works Praise Thee\*  
 Thy glory dawns  
 Gaul, All praise to God\*  
 Benedictus es\*  
 George, Ride on  
 Ireland, Greater Love Hath No Man  
 James, I have considered\*  
 Jennings, Springs in the Desert

Johnson, Prayer for Peace  
 Song of the Shepherd Boy\*  
 Lake, Love unto Thine own  
 Lutkin, What Christ Said\*  
 Marchant, Judge eternal  
 Mueller, Create in me a clean heart\*  
 Protheroe, Shepherd's Psalm\*  
 Redman, O God of earth and altar  
 Rogers, Seek Him that maketh\*  
 M.Shaw, Blessing

Go forth with God\*  
 With a voice of singing\*

Thiman, Benedictus es\*

Hymn of Freedom  
 O gladsome Light\*  
 Thy church O God\*

V.Thomson, My Shepherd will supply\*

Titcomb, Behold now praise the Lord\*

Wesley, Lead me Lord\*

ar.Whitehead, Come Thou Almighty

Eternal Ruler\*

Now God be with us\*

D.M.Williams, Darest thou now

King's Highway\*

C.Wood, O Thou the central orb

Woodman, Song in the Night

Because Mr. Kettring centers exclusively on church music, turning his back on attempts at the recital field, we note here some of the organ pieces used for his preludes—to show what the ideal church organist uses in an ideal nonliturgical church. Each pre-

lude consists of two or three pieces; they are listed here chronologically instead of alphabetically. Choralpreludes, easiest thing in the world to write and as numerous as flies around an outdoor picnic table, are generally omitted here, not because they are of no value in a church service but only because they should tie in with the rest of the service and hence would be a waste of space here.

*Some Organ Selections*

McKay, Hymn of Thanksgiving

Gaul, Ancient Hebrew Prayer

Peeters, Morning Hymn

Guilmant, Son.5: Adagio

Franck, Cantabile

Tournemire, Communion

Buxtehude, We Pray Now

Biggs, Star of Hope

Bach, In Dulci Jubilo

Pasquet, Lo How a Rose

Yon, Suite for Advent

Purvis, Divinum Mysterium

Bach, Tidings of Joy

Hokanson, Adventus

Taylor, Nativity Miniatures

Bach, Prelude & Fugue in Em

Bach, See What His Love Can Do

Marriott, Cathedral at Night

Whitlock, Fidelis

Milford, Adagio

Mulet, The Nave

McKay, Suite on Hymn Tunes

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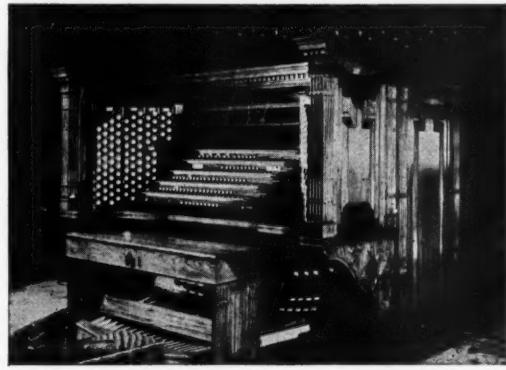
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Redford, Come Gentle Savior  
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 Borowski, Son.1: Andante  
 Purvis, Communion  
 James, Meditation in Ste. Clotilde  
 Scheidt, Out of the Depth  
 Wcinberger, Hear O Israel; Hosanna.  
 Titcomb, Royal Banners Forward Go  
 Reger, Benedictus  
 Brown, Festive Alleluia  
 Marcello, Psalm 19  
 Widor, Son.5: Allegro Cantabile  
 Handel, Con.4: Adagio  
 Langlais, Prelude Modal; Te Deum;  
 Paraphrase.  
 Mendelssohn, Sonata 1  
 Bach, Blessed Jesu We Are Here

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*M. ELIZABETH HERPEL*  
 of Indiana, Pa., who is distinctly a Pennsylvania product, having been born in Worthville on a Sept. 13, had her schooling in Punxsutawney and her college courses in public-school music in Beaver, and worked for Baptist and Methodist churches from her first position down to the First Baptist where she began in 1938 and from which she resigned six years ago to have more time for her studio work—teaching organ, piano, theory, and voice. In the First Baptist she had three choirs, adult, boychoir, and children's choir. Her teachers included Harvey Gaul in organ, Giuseppe Ferrata in piano, D. A. Clippinger in voice.

Johnson, Glimmering Tapers; Sculptured Clouds; Flocks from Distant Hills.  
 Davies, Solemn Melody  
 Rowley, Solemn Prelude  
 Clokey, Cathedral Prelude  
 Bossi, Hour of Dedication; Song of Evening.  
 McKay, Benedictions (Matinal, Evocations, Carillon, Berceuse).

**HENRY D. COWELL**  
 one of the leaders in the current attempts to revolutionize music, has been appointed to the faculty of Peabody Conservatory; he has been director of music in the New School for Social Research, and Mills School for Teachers, both New York City. He has evidenced some ideas that have been as delightful as they are novel, though he has chosen to be known chiefly for the type of composition that goes to extremes. For organ he has a Processional published by Gray, one of his mildest works.  
 R.C.O.

The Royal College of Organists, London, report in Musical Opinion 46 passed the July associateship examinations; nothing is said about fellowship.

PARIS  
 A Center of Documentation for International Music has been established to house a library of contemporary as well as ancient music from all countries; commercial as well as special recordings on tape or disks "will enable the members to hear the works while reading the scores"; unpublished manuscripts of merit "will be photographed at C.D.I.M. expense and performances made possible." Looks like a good idea.

**GRACE LEEDS DARNELL**  
 has been appointed to the First Congregational, Lake Worth, Fla., to specialize in an elaborate and ritualistic music program, including 15-minute organ preludes.

**ROBERT E. WALLER**  
 of Emanuel Episcopal, Staunton, Va., has been appointed to North Avenue Presbyterian, New Rochelle, N. Y.

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**University of Chattanooga** — **Chattanooga, Tennessee**



Private First Class Melvin Brown, of Mahaffey, Pennsylvania—Medal of Honor. Korea, September 4, 1950. Stubbornly holding an advanced position atop a wall, Pfc. Brown stood off attacking North Koreans until all his rifle ammunition and grenades were gone. When last seen he was still fighting—with only an entrenching shovel for a weapon—rather than give up an inch of ground.

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\*o. Purcell, Trumpet Voluntary  
o. Daquin, Noel Grand Jeu  
o. Haydn, Musical Clocks  
o. Marcello, Psalm 19  
o. Barber, Adagio  
o. Franck, Piece Heroique  
c-f-h-v. Telemann, Sonata Am  
o. Messiaen, Vision of Church Eternal  
o. Piston, Chromatic Study on Bach  
o. Purvis, Greensleeves  
o. Widor, Son.5: Toccata

A program of harpsichord and organ was also given by Mr. Hamilton but there is no indication of what instrument was used for which pieces, so no use including it here. The harpsichord is a one-manual by John Challis but Mr. Hamilton will soon own a 2m Challis. Readers will please mark their programs to show all details, else no use sending them.

EDWIN ARTHUR KRAFT  
Lake Erie College  
*Commencement Concert*  
Walond, Introduction & Toccata  
Lo my Shepherd, Haydn-ar.Kraft  
God is my Shepherd, Dvorak-ar.Kraft  
Jesu Friend of sinners, Grieg  
Worship, Shaw  
Purcell-ar.Bairstow, Sonata  
Gallia, Gounod  
Dethier, Scherzo  
Te Deum, Stanford-ar.Kraft  
Massenet, Angelus  
Hear my prayer, Mendelssohn  
Dethier, The Brook  
I love you, Beethoven-ar.Kraft  
So clear thine eyes, Brahms-ar.Kraft  
Hurrah, Brahms-ar.Kraft  
The Hunter, Schubert-ar.Kraft  
Preach not me, Arne-ar.Kraft  
Wagner, Valkyries Ride  
Choir of girls.

FRANK K. OWEN  
Central Highschool, Kalamazoo  
*St. Luke's Annual Concert*

Mozart, Glorious is Thy Name  
C.Wood, Expectans Expectavi  
Emery, Alleluia Salvation  
Handel, Come unto Him  
Cadman, The Builder  
Sullivan, We sail the ocean blue  
Dett, Listen to the lambs  
Noble, Eternal Mysteries  
Cain, Lord is my Shepherd  
Schubert, Who is Sylvia  
Morley, Now is the month  
L.Rogers, Lights of Home  
ar.Krone, Swiss Skiing Song  
at.Simeone, Coming through the rye  
Romberg, Stouthearted Men

Program for benefit of choirboys' camp; regular choristers 46 boys and 20 men, reserve choristers 26 boys, preparatory choir 37 boys, the 'Singing Lads,' 12 "talented boys chosen from the regular choir." St. Luke's was organized as a boychoir in 1885; the Church motto in this regard is "Better Music, Better Boys, Better Americans."

### CORRECTIONS

Index p.247, August 1951, listed an organ under Boston, New England Conservatory; it should be Rochester, Eastman School of Music.

July p.218 said the Worcester Museum had no Tremulant and no swellbox, and we are challenged on that; but that's the way the original stoplist was furnished these pages. Also challenged is the statement that the public soon got satiated on a diet of classic organ music; we are endeavoring to secure data on the programs in the Museum in recent years and the attendance figures, for report here as soon as received. T.A.O. has

above all others championed the new type of clarified-ensemble organ; what it has never championed is the type of program confined all too much to pre-Bach and contemporary & extravagant French in which beauty of musical expression has been abandoned in favor of noise and off-balance tonal lines.

MRS. JAY T. WRIGHT

of Flatbush Presbyterian, Brooklyn, has been appointed to the First Presbyterian, Stapleton, New York City.

## OBITUARY NOTICES

*These fellow-workers have finished their course; their memories live on with us.*

Roy A. Bock, July 27, of cerebral hemorrhage while visiting his mother; born March 30, 1893, Laporte City, Iowa; a teacher by profession, with Foch Intermediate School since 1925, dean of boys since 1939; organist by avocation, he went to Covenant Presbyterian, Detroit, several decades ago; survived by his mother and four brothers; music data not available.

Paul E. Brown, Sept. 10, 1951, Toledo, Ohio, aged 47, brother of comedian Joe E., said to be a blind organist touring nightclubs and once running his own band.

Max Hess, Sept. 14, 1951, St. Louis, Mo.; born May 3, 1883, Reinstetten, Germ., worked in organbuilding there, came to America in 1901, first with Kimball, since 1919 with Kilgen, vicepresident and chief engineer for the Kilgen Organ Co. Last summer he made an inspection trip to the organ world of Europe. Heart attack was the immediate cause of death but he had been under his doctor's care for several years; survived by his widow and daughter. He was interested in both tone and mechanism, devised some of the inventions used in Kilgen action; during recent years he concentrated on giving the benefits of his experience & knowledge to the younger members of the Kilgen staff. His work lives on after him, not only in the organs he helped to build but in the future work of the men he helped to train.

Lulu Hull Sutton, Sept. 21, 1951, aged 78, "temperance leader and former organist," born in Clintondale, N. Y., lived there all her life; widow of the late John H. Sutton; survived by their daughter and two sons.

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